

ANALYSIS OF THE STORY “MA, OSH” BY KHURSHID DOSTMUHAMMAD**M.E.Yusupova**Scientific supervisor: Senior lecturer of FarSU, Doctor of
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language department<https://doi.org/10.5281/zenodo.20412009>**ABSTRACT:**

This article analyzes the artistic idea, the psyche of the characters, the names chosen for them, and the reflection of social life in the story “Ma, osh” by Khurshid Dostmuhammad. Against the background of material deprivation in the story, the issue of human pride and family relationships is highlighted

KEYWORDS:

Story, modernism, Sabridin, cut-out pocket detail in the story

The story is a small form of the epic genre, in which a whole and complete episode of life, a part of human destiny, one aspect of character is described in a concise and concise manner. The number of characters in the story is small, and the plot line is single. The skill of the writer is also evaluated precisely on the basis of his ability to provide spiritual nourishment to the reader with a small number of characters and a single plot line. The main requirement of the story is to say a word in a few words.

Modernism is a widespread trend in literature as well as in art. The main thing here is that the writer or artist is ahead of the time in which he lived and created. Modernism is not just an innovation, but a revolution in the artistic interpretation of the world and human relationships. In it, reality loses its logical order, and is replaced by a "stream of consciousness", complex images rich in symbols.

Khurshid Dostmuhammad is also one of the writers who effectively created in the direction of modernism in Uzbek prose. Khurshid Dostmuhammad is such a writer who does not simply interest the reader with the sequence of events, but forces him to think and observe. In his works, not the event, but the movement of the mental state comes to the fore. In the writer's works, as in the proverb genre, one of the examples of folk oral literature, the conclusion is often left to the reader. In this regard, we can also conclude that the writer's works were written for a specific reader.

Among the writer's works, the story “Ma,osh” is a bit more complicated to understand for any reader. The name of the story seems simple at first glance, but one can come to the conclusion that the writer has revealed half of the essence of the story in the very name of the story. The name chosen for the story, the word “maosh” is presented by the writer in two meanings, the first is the salary, the second is “Ma, osh” because it is intended for a living, a black pot, and I, fantasizing, cook ma, osh for a kisavur...” is reflected in the above excerpt from the story. “The basis of the work is the family economy, honest work and people’s attitude to sudden difficulties. The writer artistically depicts mutual kindness and simplicity in the Uzbek family”¹.

¹Elif Ezgi Demir Gürdün Modern dönem Özbek edebiyatında Hurşid Dostmuhammad’in hikâyeciliği Nasyon: Uluslararası Toplum ve Kültür Çalışmaları Dergisi - Nasyon: International Journal of Society and Culture Studies 2025, 16, 27-37

The characters in the story and the names chosen for them once again reveal the writer's skill. If we take Sabridin as the central character, his inner world is reflected in the name given to him. His calm attitude towards some of the vices in society is reflected in the sentence in the story "He took it from the inner pocket of his suit under his coat, I wonder!"²

In our opinion, it would be correct to conclude that the cut pocket served as a detail in the story. This detail shows that the hero, chasing after the material blessing called

"salary", lost his security and vigilance. "The cut pocket in the story "Ma,osh" is a powerful artistic device that indicates that the hero has been cut not only his clothes, but also his hopes and social trust. The cut pocket in the story "Ma,osh" is one of the most common details in Uzbek literature. Through this detail, the author shows that a person loses his identity, vigilance, and, worst of all, his trust in society in the pursuit of material things. Khurshid Dostmuhammad forces the reader to suffer along with the hero and live with the pain of that cut pocket.

In conclusion, it can be said that Khurshid Dostmuhammad, through the hero of the story, Sabridin, seems to want to make the reader understand that along with the cut in his pocket salary, he can lose his hope for society, justice, and tomorrow. The story is equally relevant not only to that time, but also to today's social life.

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